

# Anhang.

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## I.

Zur Cantate N<sup>o</sup> 91.

„Gelobet seist du, Jesu Christ.“

## II.

Zur Cantate N<sup>o</sup> 97.

„In allen meinen Thaten.“

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# ANHANG I.

Siehe das Vorwort zur Cantate N<sup>o</sup> 91:  
„Gelobet seist du, Jesu Christ“.

Ältere Lesart des Mittelsatzes in dem Duette:  
„Die Armuth, so Gott auf sich nimmt“.  
Seite 26.

Violino I. II. Seite 29, Takt 1 ff.

Soprano.

Alto.

Continuo.

Sein menschlich We - sen, sein menschlich

Sein mensch - lich We - sen ma - chet euch den

We - sen, sein mensch - lich We - sen ma - chet euch den En - gels - Herr -

Engels - Herr - lich - kei - ten gleich, den En -

- lich - kei - ten gleich, den En - gels -

- gels - Herr - lich - kei - ten gleich, euch zu der En - gel

6 7 7 5 6 6 6 6 6 5

7 5 7 5 # 6 # 6 6 4 5 7 5

7 3 9 5 # # 6 9 7 6 8 6 3 5 5



Herr-lich-kei-ten gleich, euch zu der En- - - gel Chor, zu der En- - - gel Chor zu se -

Chor, euch zu der En- - - gel Chor, zu der En- - - gel Chor zu se -

# 5 6 6 6 6

Seite 30.

- tzen, euch zu der Engel Chor zu se - tzen.

- tzen, zu der En-gel Chor - zu se - tzen.

7 5 7 5 6 6 7 5 # 6 5 # 6 5 # 6 5 6 6 6 2

Sein mensch - lich We-sen ma - chet euch den En -

Sein mensch - lich We - sen ma - chet euch den

6 7 9 6 6 4 4 5 3 5 7 b 6 6 # 6 6

- gels - Herr - lich - kei - ten gleich, sein mensch - lich We - sen

En - gels Herrlich - kei - ten gleich, sein menschlich We -

9 6 6 5 6 6 5 6 6 6 6 5 7 b 5 2



Seite 31.



ma - chet euch den En - gels - Herr - lich - kei - ten  
 - sen, sein menschlich We - sen, sein mensch - lich We - sen ma - chet

b 6 6# 4 6 b 7 5b 7b 6 # b 6



gleich, den En - gels - Herr - lich - kei - ten gleich, euch zu der En -  
 euch den En - gels - Herr - lich - kei - ten gleich, den En -

6 6# 4 7 5 7b 5# 6 6 6 7 6 5



- gel Chor, euch zu der En - gel Chor, zu der En - gel  
 - gels - Herr - lich - kei - ten gleich, euch zu der En - gel Chor, zu der

9 8 6 7 5 6 5 6 6 6 6 7b



Chor zu se - tzen, zu der En - gel Chor zu se - tzen.  
 En - gel Chor zu se - tzen, euch zu der Engel Chor zu se - tzen.

6 6# 7 5# 6 5 6 6 7 5# 7

Da Capo.



# ANHANG II.

Siehe das Vorwort zur Cantate N<sup>o</sup> 97:  
„In allen meinen Thaten“.

a. Ältere Bezifferung und Lesart der Bass-Arie:  
„Nichts ist es spat und frühe“.  
Seite 210.

**ARIE. Solo.**

**Basso.**

**Organo e Continuo.**

(2) 6 6 6 7 6 6 6 7 9 7 7 6

6 4 5 4 3 5 4 2 5 4 3 5

6 4 7 7 6 7 5 6 5 4 3 6 5 4 3 5

ist es spat und frü - he um al - le mei - ne Mü - he, mein Sor-gen ist um - sonst, —

mei - Sor - - gen ist — um - sonst, umsonst; nichts

ist es spat und frü - he um al - le mei - ne Mü - he, mein Sor-gen ist um - sonst, — mein

6 4 6 7 7 6 6 7 6 5 4 6 6 6 6 5 4 3 6 5



Sor - - - - - gen, mein Sor - gen ist um - sonst, umsonst.

mein Sor - - gen ist um - sonst, mein Sor - - gen ist um - sonst, umsonst, nichts

ist es spat und frü - he um al - le mei - ne Mü - he, mein Sor -

- gen ist um - sonst, umsonst. *forte*

*piano* Er mag's mit mei - nen Sa - - chen nach sei - nem Wil - len ma - chen, ich

stell's in sei - ne Gunst, ich stell's in sei - ne Gunst, ich stell's



in sei - ne Gunst. — Er

*forte* *piano*

mag's mit mei - nen Sa - chen nach sei - nem Wil - len ma - chen, ich stell's

— in sei - ne Gunst, ich stell's — in sei - ne Gunst, in sei - ne Gunst; — er

mag's mit mei - nen Sa - chen nach sei - nem Wil - len ma - chen, ich stell's in sei - ne

Gunst. *forte*





*piano sempre*

This musical score is for a piano accompaniment, marked *piano sempre*. It features two staves, both in C major and 2/4 time. The upper staff begins with a treble clef and a key signature of one flat (B-flat), while the lower staff begins with a bass clef and a key signature of one flat (B-flat). The music is characterized by a steady, rhythmic pattern of eighth notes in the right hand and a more complex, syncopated pattern in the left hand. The score is divided into measures by vertical bar lines, and the overall tempo and dynamics are indicated by the *piano sempre* marking.

A musical score for the song 'The Rose Tree'. It features two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment features a steady eighth-note pattern in the left hand, often with a bass line that moves in parallel motion with the melody. The score is divided into measures by vertical bar lines, and there are various musical notations such as slurs, ties, and accidentals (sharps and naturals) used throughout.

7 7 6 8 5    4 3 6 6 4    7 6 4 2 5    5    7 6 7    7    4 6 7 5

7 5    7 7 6 8 5    4 3 6 6 7 4 2 5    5    7 6 6 4 3    7 ——— 4 6 7 5

[illegible]

A musical score for the song 'The Rose Tree'. It consists of two staves, both in bass clef with a key signature of two flats (B-flat and E-flat). The music is written in a simple, folk-like style with eighth and sixteenth notes. Above the staves, there are numbers and symbols indicating fingerings and chords. The first staff has a treble clef at the beginning, but it is not used for the melody. The second staff has a bass clef. The music is divided into measures by vertical bar lines. The overall mood is light and cheerful.



This page contains six systems of musical notation for a piano piece, BWV 230. Each system consists of two staves (treble and bass clef) with notes, rests, and fingerings. The notation is in G major (one sharp) and 3/4 time. The piece is a Minuet in G major, BWV 230, from the Notebook for Anna Bach. The notation includes various musical symbols such as notes, rests, beams, and slurs, along with fingerings indicated by numbers 1-5. The piece is in G major (one sharp) and 3/4 time. The notation is in G major (one sharp) and 3/4 time. The piece is a Minuet in G major, BWV 230, from the Notebook for Anna Bach. The notation includes various musical symbols such as notes, rests, beams, and slurs, along with fingerings indicated by numbers 1-5.

B.W. 230.

*Dal Segno.*